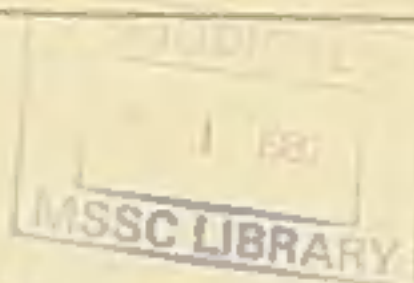


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Last Edition of the Year

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The Weekly Chart



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Rosenthal, new president, ran so that he could be involved

By Marie Czeslowski

Newly elected Student Senate president Rosenthal says he sought the position because he "wanted to get involved," "change apathy," and "make Southern more fun."

Rosenthal, a senior from Carthage, explains that he never had enough time to run for office in previous years due to heavy class loads. He wants to make next year's presidency a full-time job.

The new executive officer is a biology and education major desiring to study environmental law at the University of Missouri on the University of Arkansas. In high school he was president of his stu-

dent council and at Southern he is secretary of Tri Beta and a member of Kappa.

He enjoys photography and participating in all sports. Rosenthal, he says, "is adequate."

On specific goals he speaks of "only one—a big mission for Homecoming." Other general ideas include the Senate's promoting more involvement between students living off campus and those on campus, and greater voter turnout in student elections.

Rosenthal says he has the desire to work hard at his job and has an "ambition" about the position. He knows his ability

to be a better president than those before him because of his past work with student government on the high school level and his understanding that he "must choose a parliamentarian with a background in Robert's Rules" and "willingness to speak up at meetings when an improper motion has been made."

Last fall outgoing president Robert Matrus advised payment of Senate executive officers and changing Southern's Senate constitution to one similar to the University of Missouri at Columbia's student government. Rosenthal says these are unenforced and would not be pursued by him.

Concerning Matrus' notice of investing

Senate funds, the new officer claims that the money should be taken off campus to a separate bank account if the Board of Regents could be persuaded. He says he is checking into the matter with campus officials.

On the question of last semester's decision by the Senate's executive committee to not grant monies to the Homecoming steering committee because of alleged discrimination against a male queen contestant, Rosenthal relates that it is difficult for him to pass judgment at this time without adequate information. He does intend, however, that the issue should be looked into more fully for legal ramifications. He says the same holds true for Senate's relationship with cam-

pus religious organizations seeking funds to attend or hold religious functions.

Rosenthal's "pet peeve" about past Senate sessions was the allocation of money for tee-shirts and banquets for the private use of Senate members. This semester the group allocated \$300 for an "official" dinner last night.

"The Senate shouldn't do anything that anyone else can't," said the new president.

About the new Senate, he said, "I hope it to be the most active one. I hope to have enough programs outlined that we are ready to go into the first meeting. I hope to be a constructive leader."



The Missouri City Philharmonic Hall had a dressed-up Lion Mascot entertained campus visitors with population while during last week's observance of CUB's Spring Week.

Education department hires head

Dr. Edmund Merryman has been named head of the new Department of Education, according to Dr. Michael Land, dean of the College of Education and Psychology. Merryman was selected after a four-month national search to fill the position. Dr. William Wiley, professor of education, was chairman of that search committee.

The department head of education is a new position that was created under the reorganization plan of Dr. Donald Land, president of the college. The search started in January with the search committee receiving over 100 applications for that position.

The interview process was started during the last week in March. Five persons were interviewed by the committee. Merryman is the final permanent department head for the education department.

Presently he is teaching at Valdosta State College in Valdosta, Ga. There he holds the position of department head, Department of Early-Elementary Education.

He holds a B.A. degree in zoology and a

Master's in Education. He is from Washington University in St. Louis, Mo. He earned his Ph.D. in Elementary Education from Ball State University.

Merryman has 31 years of teaching experience in both public schools and on the university level. He has taught at the elementary, junior high, and senior high levels. He also served in positions as principal and assistant superintendent.

Furthermore, he has taught in four states: Missouri, Indiana, North Dakota, and Nevada.

He is active in the American Educational Research Association, National Council for Teachers of English, Phi Delta Kappa, and the International Reading Association. He is currently a member of the board of directors of the International Reading Association.

Merryman has had articles appear in The Modern Language Journal, The Journal of Educational Research, The Reading Teacher, and The Journal of Experimental Education.

He has also had numerous projects funded

by the largest being a Title XX grant for \$100,000 in 1976.

Land said that Merryman was selected for experience in teaching and for his leadership abilities.

Merryman, the committee to search for a new dean for the College of Education and Sciences has submitted three names to the administration. One of these will be appointed.

Five candidates were interviewed for the position, four of them last week, and the committee made its recommendations Tuesday.

In another search, the committee to recommend a head for the new Department of Communications has submitted its final report after interviewing three candidates.

Other committees searching for an assistant dean for the College of Technology, director of the computer center, and for various other positions are still in the early stages of screening candidates, although they have submitted or approved for most of their positions.

Legislature gives college \$6.6 million

The Missouri Legislature's House-Senate Conference Committee has approved \$6,631,000 for Missouri Southern's 1981 fiscal year budget. This figure is \$100,000 above the governor's recommendation and six percent above last year's budget. Southern's budget is the only college budget that is higher than the Coordinating Board's recommendation.

However, this has yet to be approved by Gov. Joe Tesdale.

Said Dr. Paul Shipman, vice-president for business affairs, "There is a possibility that the governor will veto some of the budget. It would be then up to the legislature to override a veto on that."

According to Dr. Thomas Harman, president of the college, the House-Senate

figure is within \$15,000 of Southern's original request.

As for salary increases, the governor has recommended a nine and half percent increase. That increase would raise Southern's total \$600,000.

Shipman said that once the budget is passed the money would then go through and rework the budget and make cuts to meet appropriations.

Darnton said that with the budget of \$15,000 from what was requested that few cuts would have to be made if the program is left unchanged by the governor.

In other budget matters, the House-Senate committee ended hearings yesterday.

Said Darnton, "The budget committee meets with department heads and discusses and goes over faculty contracts. The end result will be that the budget committee will adjust the salary schedule for next year."

Now, according to Harman, his office is starting to send out budget requests for the 1982 fiscal year.

Southern students will also be faced with the threat of further tuition increases. The Department of Higher Education is now asking that students pay for 25 percent of their education.

Said Darnton, "Nothing in the law changes by the Board of Regents puts a time limit on increases, the way state policy is how the effect of an increase in fees."



Johnny can still add, after all, mathematicians tell us. . .

...and graduates tell about their jobs with two firms

Southern alumni Robert Dampier and Wendy Thompson gave an employment presentation entitled "All You Ever Wanted to Know About Texas Instruments and Southwestern Bell" for mathematics, science, and computer majors of the college recently.

The presentation was sponsored by Kappa Mu Epsilon, mathematics honorary society. The speakers are members of KME and were invited to speak by local sponsor Mary Elick, mathematics instructor. Both students graduated from Southern with degrees in mathematics and studied a combination of mathematics and computer science courses.

Dampier has been working with the

marketing division of Southwestern Bell since 1978. Dampier commented that he had not used much of the mathematics he had studied in college but that Southwestern Bell is eager to employ mathematics majors because their education teaches them to think clearly.

Thompson began working with the engineering division of Texas Instruments in January of this year. She reported that she was using the mathematics she studied in college and was programming computers as part of her work assignment. She indicated that Texas Instruments employs many mathematics majors, and that there was much room for advancement in the company.

4 math professors attend state association session

Rochelle Boehning, Mary Elick, Jack D. Jolly, and Gerald E. Suchan, members of the mathematics faculty, recently attended the annual Missouri section meeting of the Mathematics Association of America (MAA) in Fulton.

Boehning was the college representative to the Missouri Mathematics Association for Advancement of Teachers' Training

(MAT) at the meeting.

Jolly is the MAA section representative for Southern.

Suchan presented a paper entitled "Fibonacci Numbers and Permutations of Circulants." In the paper Dr. Suchan reported on a new method of mathematical research in which he has been engaged for the past several years.

By Sherry Scott

Decreasing mathematical abilities are the part of students nationally appears to be becoming more a concern as the nation becomes increasingly technologically oriented.

A September, 1979, report of the National Commission on Educational Progress concludes that at all age levels, mathematical ability has declined since 1973.

It states that one in every four 17-year-olds does not know what two-thirds of

There is also a growing concern that people may be relying too heavily on computers and pocket calculators to do the basic computing for them, and, as a result, are growing less and less mathematically competent.

Such interest has arisen that new teaching methods have sprung up. These methods designed to focus on every aspect of teaching from "Directed Discovery" to "Individualized Instruction."

However, according to Dr. J. Larry Martin, head of the mathematics department at Southern, while there is a need for concern over these reports, they should be viewed in the proper context.

"There has been a decline in the average ability of students in math," he says, "but the reported results are magnified by other factors."

For instance, he says, many more students have the chance to go to college nowadays, compared with previous years.

Likewise, students who several decades ago would have dropped out of grade school or high school, now are able to attend classes.

According to Martin, these people who earlier would not have been acknowledged in such a report are now affecting the results. This is not a new phenomenon, but only recently has the public perhaps been getting a better overall view of the situation.

Said Martin, "I would say, though, that the 'better' math students are better prepared than the average student is prepared to be earlier."

"No single method of teaching is the solution," he said about the newer faddish teaching methods. "A good teacher will use many methods to get a point across."

Peggy Blackburn, an area high school math instructor, feels that "individualized instruction"—the method whereby students work at their own pace—"is a bunch of bunk. Those who need it the most are the ones who won't put forth any effort."

The concern about dependence upon calculators and computers is unnecessary, according to Martin.

"If you don't know basic operation," he says, "it's of no use anyway. A calculator is a tool, that's all. It can be used to reinforce teaching. A computer, and that's what a calculator is—a personal computer—will never replace thinking."

Blackburn says that "if they don't know the basic formulas, a calculator is of no use."

A grasp of the fundamentals such as the

multiplication tables is essential, even though a student may have a calculator to use, because, according to Blackburn, "you're fine until your battery runs out."

The role of mathematics in one's life is related directly to the person's surroundings.

"You color your environment, to some extent, as far as math goes," said Martin. "If you don't know your math, you certainly can't use it." Thus when situations arise requiring certain math skills, the person who is uneducated in math is just at a loss.

Mathematics requirements at the high school level are changing. According to Martin, many area schools now require math, but as yet, the state requirements are unchanged. At the college level, Martin feels that the requirements are satisfactory, because specific departments may require more math classes than just the basic requisites.

All the professional level, there now exists a need for "in many disciplines, quantitative work," said Martin. As a result of the nation's fast-paced technology, the demand for mathematicians is great, but not only in the sciences. Fields such as psychology and government demand a grasp of math, particularly in the area of statistics.

According to Martin, studies such as the report cited are understanding more about the educational process. "We are learning more and more about how children feel and think about math."

And for the moment, at least, with or without the aid of a calculator, it seems as though Johnny can still add.

SFE wins first for third year in succession

For the third successive year, Missouri Southern's Students in Free Enterprise took first place in regional competition in St. Louis on Monday.

More than 100 colleges and universities from Missouri, Illinois, and Iowa began competing to see who could do the best job of promoting free enterprise concepts in the school and community. Taking second place was State Fair Community College of Sedalia, and third place was won by Southern Illinois University of Carbondale.

The Southern group also won a special award for continuity of its programs. The competition, sponsored by the Ralston-Purina Company, consists of 16 minutes oral presentations to four panels of judges who also view a documentation exhibit of the group projects.

Some 35 students from various departments comprise the main group who work on about 10 projects each year. Students from Southern attending the 1980 competition were John Reeve, Beverly Mitchell, Karen Schulze, and David Johnson. Jim Harbin of the School of Business Administration faculty accompanied the students. The sponsor is Terry Marion.

Dr. Slanina gets grant for summer

Dr. Ann Slanina, associate professor of English, has been awarded a National Endowment for the Humanities Summer Seminar Grant.

She will study "High Culture in Victorian England" under Dr. Sheldon Rothblatt, dean of the Center for Studies in Higher Education for Visiting Scholars at the University of California at Berkeley.

Dr. Rothblatt is the author of several books and numerous articles on cultural history. He has further studies at Princeton University and at Kings College, Cambridge, and has been a Guggenheim Fellow.

The seminar will focus on "high" culture of the 19th century but will be viewed partly in the context of English working-class culture. Dr. Slanina's project will involve a humanities interdisciplinary focus which will be related to class offerings at Southern, particularly the Aesthetics in Literature seminar to be offered this fall.

Dr. Slanina joined the Southern faculty in 1971 and is currently working on a humanities grant for the college.

Westmoreland to speak tomorrow

General William C. Westmoreland will speak on campus tomorrow, visiting classes, lecturing, and participating in the ROTC awards day ceremonies.

Gen. Westmoreland will lecture at 11 a.m. in Taylor Auditorium. The lecture is sponsored by the College Union Board.

The General will make several presentations to ROTC cadets during the awards ceremony at 2 p.m. in the Rotunda of the Billingsly Student Center. The public is invited.

Major Warren D. Garlock, head of the

military sciences department, said that the ceremony would honor "outstanding members of the Southern corp of cadets for their accomplishments." The criteria for the individual awards are based upon competitive leadership, academic excellence, military excellence, and proficiency in military subjects. Those cadets who demonstrate high performance in these areas will receive medals from sponsoring associations and their business organizations.

This year's ceremony includes presentations by Westmoreland, President Donald Darrton, faculty members, several retired members of the armed ser-

vices, the Association of the U.S. Army, the Reserve Officers Association, the American Legion, Veterans of Foreign Wars, Sons of the American Revolution, Daughters of Founders and Patriots of America, Daughters of the American Revolution, and the Retired Officers Association.

Following a distinguished career in World War II and the Korean War, Gen. Westmoreland was named Commander of the U.S. forces in Vietnam, serving for four years. He served as Chief of Staff of the Army from 1968 to 1972, retiring after 36 years of military service.

Table clinic winners are announced

Winners of the fourth annual Southwest Missouri Table Clinic were announced recently by Mary Ann Gremling, director of dental programs at Southern. Students in dental assisting and dental hygiene programs competed by giving three to five minute speeches on a dental topic using visual aids or demonstrations.

Cash awards were given by the Southwest Missouri Dental Society to the following winners:

Best table clinic in the dental assisting

class: "Usage of Masks: Now and Healthy Tomorrow," Liz Steffenson and Kim Yoo.

Best table clinic in the first year dental hygiene class: "Arthrography: A Diagnostic Tool in Myofascial Pain," Paula Gilbert and Pat Macy.

Best table clinic in the second year dental hygiene class: "Oral Cancer: Signs and Symptoms," Angela McKinney and Kim

Linne.

awards in their respective categories. Winners in the Reeves Dental Supply Community category were Sarah Hopkins and Sharon Breda for "Fluoridation: After the Facts."

Winner in the Krause Preventive category was Shari Pease for "Plaque Control in the Gerodontic Patient."

Winners in the Patterson-McGrath Operative category were Pam Cooper and Terress Hollenbeck for "Reluctant Ray D. Ation: The Hygienists' Battle."

New freshmen may enroll in June

Entering freshmen who have been accepted for admission to Missouri Southern may pre-enroll for fall classes in June. The schedule calls for those whose last names begin with A-C to enroll Tuesday, June 17; D-H Thursday, June 19; I-N Monday, June 23; O-S Wednesday, June 25; and T-Z Friday, June 27.

Freshmen are to report to the Office of Admissions which will temporarily be located on the third floor of the Billingsly Student Center before 9 a.m. The pre-

enrollment will begin at 9 a.m. and conclude at about 12:30 p.m.

A special mathematics placement test will be available at 8 a.m. on the third floor of the Student Center on the pre-enrollment clinic dates for anyone who wishes to enroll in Math 150 Calculus I. Students who have an ACT math score of 27 or above or who have exceptionally high grades in trigonometry or math analysis are encouraged to take this test.

Students enrolled in summer classes and unable to make arrangements to attend the pre-enrollment clinic may pre-enroll from 9-11 a.m. or 1-4 p.m. June 9 through June 27 except on the five June pre-enrollment dates. They are to report to the third floor of the Student Center for their permits to enroll.

Those unable to enroll at these pre-enrollment times may do so on Aug. 25, the regular enrollment date for freshmen.

Attorneys to advise on law schools

Four attorneys will panel a discussion for students interested in attending law school. The law seminar is sponsored by the Psychology Club and will be held at 1 p.m. Monday in room 311 of the Billingsly Student Center.

"Our purpose is to give students insight as to what law school is like, what they can expect from the profession, and classes that prepare you for entering a law

program," said Patricia A. Bingham, attorney at law and one of the panel members.

Misconceptions about law school could hinder a student's success, Bingham said. "There is no such degree as pre-law, but certain classes can prepare you for entering law school and the profession."

The format will be a combination of short presentations and an informal question-

and-answer period. "Anyone who would be interested in law school should attend," said Bingham.

Attorneys accompanying Bingham, a graduate of the University of Arkansas law school, are Anne Goade, graduate of the same school, Jim Daniels, graduate of Washington University law school in St. Louis, and Glenn Gulick, graduate of the University of Missouri-Kansas City law school.

Schools seek new teachers

Two public school systems will be interviewing prospective teachers on campus Thursday, May 15.

Walker Public Schools will be interviewing for mathematics, English, and social studies, two elementary and special education vacancies for the 1980-81 school year.

Schell City Public Schools will be interviewing for English, industrial arts, physical education and coaching vacancies for the 1980-81 term.

To be eligible for interviews, candidates must be alumni of the college, a December, 1979, or May, 1981, graduate and must have credentials on file in the Placement Office.

Interviews will be conducted in the Placement Office, Room 301 of the Billingsly Student Center, and appointments are required.

Verification on tomorrow

Students who have pre-registered for the summer or fall sessions are reminded that verification of schedules is taking place today and tomorrow in the Student Center.

Hours for verification are 9-11 a.m. and 1-4 p.m. each day on the third floor of the Billingsly Student Center.

Verification is necessary for students to be assured of getting the courses they pre-registered for. It is the last opportunity for a change in schedule until the scheduled registration dates.

Registration for summer session is June 2, and for fall dates are Aug. 25-26.

Class beginning in stained glass

A class in beginner's stained glass, taught by Sam Lopp, will meet from 6:30 to 8 p.m. tonight at Windfall Light Studio, 1901 Joplin. Fee for the six-week course is \$50 which does not include materials and tools. Due to the limited class size of 12 students, persons wishing to take the course must pre-enroll by contacting the Continuing Education Office, extension 258.

The course will provide fundamental instruction in stained glass procedures for the hobbyist. Students will be taught glass cutting, leading, foiling, and soldering. During the class, students will build two projects. Materials and tools should not exceed \$65.

Modeling



An evening session at Kay's Charm and Modeling School finds Kay Watkins discussing with two students possible part-time careers in modeling.

Glamorous, perhaps, but modeling also involves hard work, dedication

By Linda Bailey

Fashion modeling has often been labeled a "glamorous profession," reserved for beautiful, aristocratic people. But modeling is not as far from the grasp of the average person as one may think, according to Kay Watkins, owner and operator of the Kay Charm and Modeling School in Joplin.

What began as a "self-improvement program for girls" has evolved into a professional modeling agency. Watkins said, "I started the school in 1971. I was teaching in another agency that went out of business. And five days later, I was teaching my own classes. It was one of those things that's then or not."

Though the Kay Charm and Modeling School had a rather hastily put-together debut, hard work and determination have brought professional recognition for Kay graduates. Watkins cited a few examples: "One of our girls was in Seventeen magazine in a 1978 full page ad for Thelma-Jack sportswear." And just this year, two graduates of the Kay School were first runners-up in the Mrs. Missouri and Mrs. Kansas beauty pageants. Another girl holds the Arkansas title Miss Continental U.S.A. and competed in the national contest. Other Kay models have appeared in national ads and brochures.

Classes at the Kay Modeling School are divided into two four-month sessions, Basic and Advanced Modeling. Students range in age from 10 years on up, and there are classes for men as well as for women.

Suppose you don't want a career as a professional model, but only want to know how to improve your personal appearance. Kay recommends, "If the person just wants a self-improvement class, they can just take the Basic class. In this class, we teach hair-styling, makeup, drama, and fashion and basic modeling technique."

"We have all professional teachers. It takes someone who is an authority to give a student the knowledge. I wanted professional people to teach and that's what we have. Normally, I have two licensed cosmetologists and myself teach makeup and hair-styling. I teach an advanced class, and two others teach Basic. I have one teacher, Coleen Hayden, who has been here five years. She's been a lot of help to me. Her specialty is speaking and language. She's an excellent teacher." Watkins is also a licensed cosmetologist, she has a modeling diploma and an instructor's diploma. She has modeled professionally 12 years.

Receiving the proper training is the stepping-stone to a career in modeling. Watkins explains the procedure that new students go through when they sign up for lessons. "They come in for an interview. We explain to them what the school consists of. They then go to the Basic class one night a week for three hours, 7-10. Usually they go to the fashion or makeup class first. Then the girls acquainted with each other. We furnish all of the make-up for the classes. They spend six weeks in the make-up class. We only take eight students in that class because makeup is such an individual thing. They then go to hair-styling for two weeks."

At this stage, there is a criticism time at the beginning of each session. Each girl must stand up in front of the class while the teacher and other students give an oral critique of the student's personal appearance. This may sound like a harsh procedure, but, according to Kay, this way the students learn from one another's mistakes and they gain the basic concepts faster. "We have to follow current trends, but there are traditions to follow. After just a few sessions, they are to be dressed like models. You don't see the tennis shoes and sweatshirts anymore. This doesn't mean you can't dress casually. For example, a girl can wear jeans to class, but by wearing high heels she makes herself look like a professional model; that is the idea."

Then the students go into Fashion and Drama, to teach them not only about today's fashion, but also to learn to analyze their own wardrobe. "The first week we teach them what is fashion and what is fad. The students make a list of what they have in their wardrobe that is in season and stylish. They then make a list of what is outdated. We have them become acquainted with their wardrobe." The analysis of one's personal appearance and wardrobe is why some people who are not interested in modeling as a profession may still want to take the Basic course.

One special activity that models at the Kay school are involved in is

the annual Jerry Lewis Muscular Dystrophy Telethon. This involvement is in several ways. "We provide the ladies on the 'total board.' We also direct a beauty pageant for the T.D. The area girls who enter submit a total of \$50 in entry fees. Various sponsors, and the money goes to MD Local merchants donate prizes. Last year we raised around \$1,000."

"Robot modeling" is a favorite area of modeling for Watkins. This consists of a model dressed in a glittery, space-age costume making robot-type moves, like in robot dancing.

Watkins said, "I like the robot modeling the best because it entertains so many people. It has also given us our best-paying job and the highlight of all the years. It was in St. Louis at a national beauty convention in the Stouffer Hotel. Our models performed on a revolving platform above the audience. It was really fantastic. We are the only ones who do this type of modeling through a modeling agency."

Qualifications to be a model may not be as strict as one thinks. As Watkins said, "There are a lot of areas of modeling. For example, there is 'specialty modeling' where they may do something like a pantyhose commercial and only show your legs. It wouldn't matter if you had a glamorous face or not." Also, the rule that one must be at least 5'7" tall is not that stringent. "The 5'7" rule is mostly for fashion shows. New York fashion shows is where they want the tall, thin model."

"What I go for," said Watkins, "I can have two girls walk in, one who is enormously beautiful and who thinks she already knows everything and is lazy, and the other girl on the plain side who will work harder. Chances are the second girl will be the winner. It isn't only beauty that counts; it's also determination, dedication, and responsibility. It takes people who really want to do a job."

Even the proper training, Watkins listed job experience as an important factor in making it in the modeling industry. "It makes you a professional in working in front of an audience. It's a real rewarding career in that there is a lot of money to be made. Some jobs in Joplin may pay about \$35 an hour and a TV commercial will get you \$50 automatically." A Kay model who appeared in a commercial as a girl a few years back is one example.

Although fashion modeling may have the label of a "glamorous profession," it takes more to be a successful model. It takes hard work. Watkins summed up her feelings as, "For a part-time job, it's glamorous and fun."



opinion

\$300 Senate party not justifiable

Once again the Missouri Southern Student Senate has given itself an opportunity to celebrate its successes and failures in a year-end gathering at the expense of students attending Southern. A total of \$300 will be spent to welcome the new executive officers into the Senate.

This year's event will be held at the Holiday Inn Water Wheel restaurant. Such an action by the Senate is deplorable and must be discontinued.

For too long the Senate has let itself, with each passing year, become even more undisciplined in matters of this nature. Now the Senate seems to be spending more money on itself than the student body.

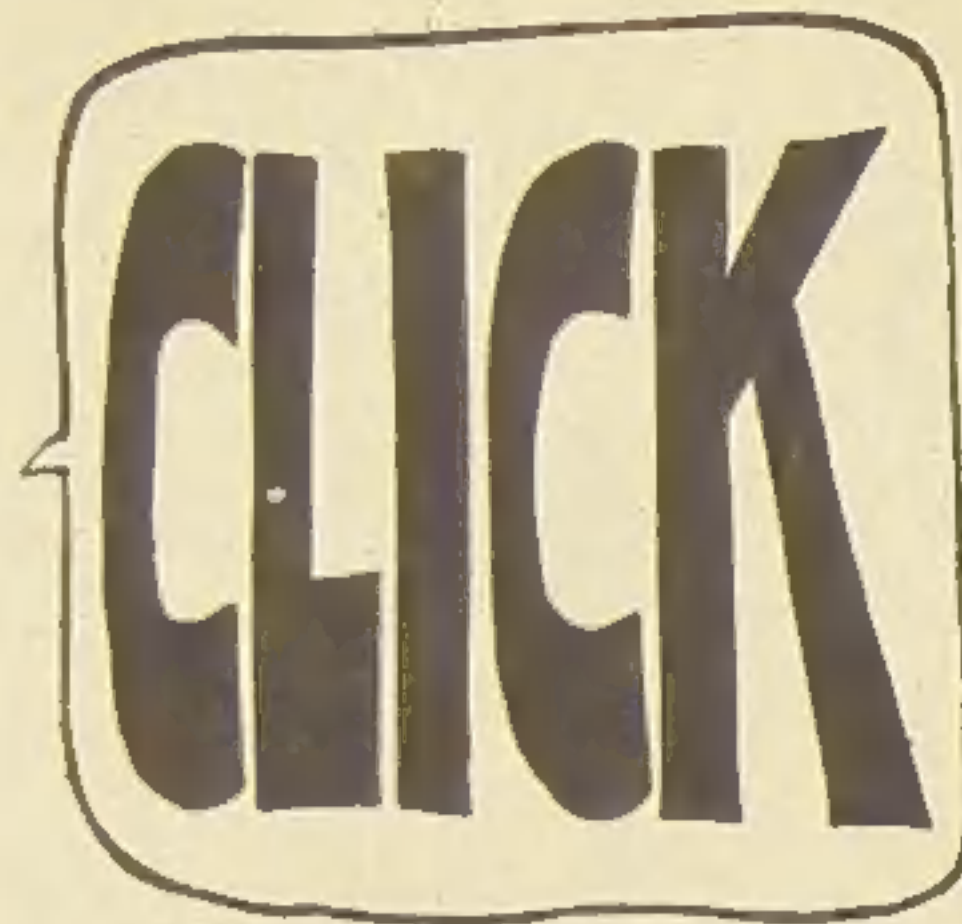
Furthermore, it would seem that the new executive officers should have boycotted this event if, in fact, they are serious about bringing respect to the Student Senate. However, this action was not taken.

Never again must such action be taken by the Senate in the future. It seems it is time the student body take action against such open abuses of their student activity money.

There desperately needs to be some type of body that the Senate can be held responsible to for taking such deviant actions.

In the opinion of The Chart the Senate's use of \$300 for itself is deplorable and unforgivable.

MISSOURI SOUTHERN STUDENT SENATE



Blaine Kelly

Critics? Who needs them? and who knows better than a critic himself?

Time to re-think MBA program here

For the past two years there has been talk at Missouri Southern about the institution of a Masters of Business Administration program. Although this cannot be achieved by Missouri Southern itself at this point, recent talk has considered the possibility of setting up a cooperative program under the guidance of Southwest Missouri State University in Springfield. A similar program does exist now in the field of education.

A program of this nature does need to be set up, not for the advancement of the college but rather as a service to the community.

Attempts were made last year at achieving such a program at Missouri Southern; however, they fell short. And now it seems time for another attempt to make this program become reality.

Last year the Coordinating Board of Higher Education tabled Southern's request for such a program. It was estimated last year that there were well over 146 persons interested in an MBA program at Missouri Southern.

However, because of an MBA program offered in this area by Drury College of Springfield, the Southern program was not allowed.

It now seems time that the Coordinating Board realize the need for an MBA program at Southern and take the necessary actions to rescind last year's decision.

Critics. Who needs them? I don't need one because I am my own best critic. If I go to a movie or buy a record, my own mental processes assign some kind of critical evaluation and analysis of their own, so I don't need some critic with questionable credentials to explain to me why this is bad or why this is good, why this is acceptable and this is not—it can all be rather unnerving and naglike. Critics are rage. They love to get hold of something they can rip apart. They have ideas to get hold of something new and extraordinary, unprecedented and exempt from conventional schools of judgment, something that has to be experienced rather than written and read about (such as *Apocalypse Now*), and extinguish its life blood (eulogize it) before it ever has a chance to be judged by non-critics. Though critics have never had much of an effect on ticket sales, once they get their greasy infectious fingers on a film, it is stigmatized into being ignored by other, less individualistic, critics (many followers), as well as by the Academy of Arts and Sciences.

What is a critic, anyway? He is a tick for my parasite you have to remove who gains satisfaction through his attachment to the outer fringes of the artistic community—but he is detached enough to bring down whatever indignation or scorn he pleases, while generally remaining unscathed himself. He is an omniscient observer who rarely likes what he sees so he can bleed blood by means of a passive contact, whether it be with film, music, or theatre. He lets somebody else make the mistakes; he lets someone else take the chances.

And most critics are unfair in the way they scrutinize. And why are they unfair? Because they are bitter and envious who wish they were artists (filmmakers, musicians, writers, literary agents) but were found to be—or even found themselves to be—locking what it takes. So they straddle the line between journalist and artist in the opinion field of review. They come off as scholars in their field, or, if they are lucky, personalities (like Rex Reed) and even entertainers (John Simon's gruff-old-man-who-hates-everything image sometimes makes it more fun for us to read his review than to go see the

movie). They rant and rave disparagingly, and sometimes even applaud, much the way a teacher of Renaissance drama, or the novel, or whatever (not to leave anyone beyond blame) discusses great literary works but has never engaged actively in the actual writing of the form he is discussing. You might say that the great writers write to give English Lit professors a job, and that all artists in general function to give higher authorities, like myself, who aren't authorities at all, someone to brutalize.

Once upon a time, before everybody was in show business, there was a day when a review was something more than a malicious attack, something more than an exercise in imagined power over an entire medium—at one time, its original purpose was to inform and express viable, well-reasoned points of view, while the fundamental purposes of the medium were to provide social commentary and, first and foremost, to entertain. But somehow these two purposes got switched. Always grumbling to be heard, the critic, as quote Bob Guccione, publisher of *Penthouse* magazine, out of context, is "one of those tragic people who feel to open his mouth in order to move his bowels."

The critic presumably once wrote about, or was supposed to write about, what he had paid to hear or see and wasn't out to malign personalities, as their behavior should be disconnected from the finished product. But now, in magazines such as *Rolling Stone*, everything they dislike is personified, and we read more and more reviews knocking a particular artist, while the reviews themselves that that artist's music is flawless: a critic can't praise without first getting in his back. And certain patterns emerge in panning. The same artists are panned and reviewed deep-fried beyond all recognition with regularity. I've noticed that while almost every other publication which previously had kind words for the Eagles sang a new tune for their latest album, *The Long Run*, *Rolling Stone*, in a complete turn-around, decidedly praised the Eagles for the first time. Each publication seems to have its own set of whipping boys and their own standards concerning the difficulty or ease with which they find fault. Some are notorious for hating everything but what the competitive majority of critics hate.

Responsible journalism in reviews is almost nonexistent, because movie and pop music critics—unlike critics of painting, sculpture, and theatre, where their incomprehensible jargon has some effect on careers, but is simply not understood outside of art circles—are a new breed of celebrities in themselves, and rely (not the tampon) as much on style and sensationalism, and as little on substance, to sell their services as does Hollywood's hype and exploitation of a new film star (see example being Bo Derek). So if you hear some self-professed critic lamenting that *Kiss* can't act or that *Kiss* can't play, you know that (1) he probably won't gain any respect with his colleagues unless he follows the general consensus in attacking those who are huge successes and who are over-exposed before the media, while adoring those of modest success and those who are in their way up (the ones they later ditch); (2) he is jealous of seeing borderline capabilities instantly rewarded while he himself has been an abject failure at his first ambition; and (3) he has pointed remarks about an artist's unworthiness. He is trying to redirect the spotlight back to where it belongs—shining glaringly on him.

And you are more than naive if you are unaware that a critic is more concerned with how his review reads than he ever is with what he is reviewing. A work of art is often stretched into odd perspectives—distorted—for the sake of maintaining and supporting the critic's own thematic perspective, no matter how at variance it may be with the obvious qualities of the work. The reviewer respects the name and clarity with which he can structure a review of some interest at the expense, if need be, of paying respect to all aspects of the material he is reviewing. The growing trend is to ignore common objectivity in favor of strongly recognizing personal preference, and, thus, to deal with the real values of a work of art. Many go into a review with a preconceived notion of what they are going to write before they even see or hear what they are expected to write about.

But, need you wonder, I've never been guilty of any of these things—until now.



The end
is almost
here

The Chart

Missouri's Best College Newspaper

The Chart, the official newspaper of Missouri Southern State College, is published weekly, except during holidays and examinations periods, from August through May, by students in journalism as a laboratory experience. Views expressed in The Chart do not necessarily represent the opinions of the administration, the faculty, or the student body.

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Dioxin

Vietnam vet recalls his own experience with dioxin in form called Agent Orange

By Tim Fields

In the early 1960's the jungles of Vietnam were sprayed with a powerful chemical known as 2,4,5-T, or by the code name Agent Orange. At the time, no one thought that it could have a detrimental effect on the health of human beings. Now, many Vietnam veterans are faced with the fact that it not only could, but has harmed their health.

Pete Kroner is one of these veterans. Kroner, who entered the service in 1954 and was discharged for health reasons in 1967, is president of the Missouri chapter of the Agent Orange Victims International. His life is devoted to making the public aware of the plight of veterans whose health and lives have been adversely affected by exposure to Agent Orange.

Many Vietnam veterans have evidenced such problems as severe depression, loss of memory and concentration, loss of initiative and drive, and even psychosis, which has led to suicide in some cases. These problems were originally thought to be the result of the trauma of war, and the often painful adjustment to normal life upon returning home. Now, it has begun to be believed that exposure to Agent Orange may be responsible for these, and other, emotional and physical symptoms.

One of the contaminants of Agent Orange is dioxin, one of the most toxic substances known to mankind. Dioxin is the chemical which, perhaps, is slowly ruining the health of many of our nation's veterans.

Kroner holds dioxin directly responsible for his health problems. He was first exposed to Agent Orange in Vietnam. Within thirty days of being there, he says, "I got sores in my ears which started to ooze." He stated that later "I lost part of my hearing

in my left ear. I lost taste and smell partially. And now I have extreme stomach and kidney cramps."

In October, 1966, Kroner was sent from Vietnam to the Scott Air Force Base hospital, where he was quarantined for what was believed to be malaria. He was treated and when he was released, he said, "All the doctors told me is that my liver was 80 per cent destroyed, damaged, and is whatever I had." Kroner adds, "One of the first signs of dioxin poisoning is that it attacks your liver."

Besides experiencing physical problems, Kroner has also experienced emotional problems due to this exposure. Irritability, outbursts of temper and memory loss have all plagued him. Once, he attempted suicide. He is in his fourth marriage, and he attributed his previous divorces to his easily irritable nature. "It is unbearable for a woman to live with a man who has been exposed to Agent Orange," he states.

Kroner's exposure to the herbicide has left a frightening legacy to his children. Of the four children he has fathered, three have been born with birth defects. One son, Aaron, was sent to Children's Mercy Hospital in Kansas City immediately after birth for an operation to correct a partially blocked esophagus. Without the operation, he would have slowly starved to death.

Kroner firmly believes that the public should be made aware of the plight of the veterans. His time and energy is devoted to informing people of the situation through radio, newspaper, and television interviews and speaking engagements. He currently is involved in a class action suit, along with other veterans throughout Missouri and the United States, against five major chemical companies which were involved in the manufacture of Agent Orange.



Pete Kroner recalls his exposure to Agent Orange, of which dioxin is one contaminant. Kroner heads a Vietnam veteran group for victims of Agent Orange.

Former plant employee tells how he started EPA's investigation

By Tim Fields

Early in the fall of 1979, Herb Ayres, a former Syntex Agribusiness, Inc. employee, contacted the Environmental Protection Agency about the practices of a chemical company which had been operated in Verona, Mo. This company, the Northwestern Pharmaceutical Company, had leased a portion of the Hoffman-Taff chemical plant in Verona in 1969. NEPACCO, as the company was called, was engaged in the manufacture of hexachlorophene.

Hexachlorophene was banned from the market by the FDA in 1972, after it was found to have caused the deaths of thirty-five infants in a French hospital. The infants died as a result of being dusted with a talcum powder which had been accidentally contaminated with the chemical.

One of the by-products that results from the manufacture of hexachlorophene is dioxin. Dioxin is also contained in the herbicide 2,4,5-T, which is also known as Agent Orange.

Ayres notified the EPA because of the manner in which NEPACCO disposed of its hazardous wastes. He was not an employee of NEPACCO, but he worked close to its operation, and consequently was able to observe it first-hand. Also, he was exposed to hexachlorophene as a result of working near it.

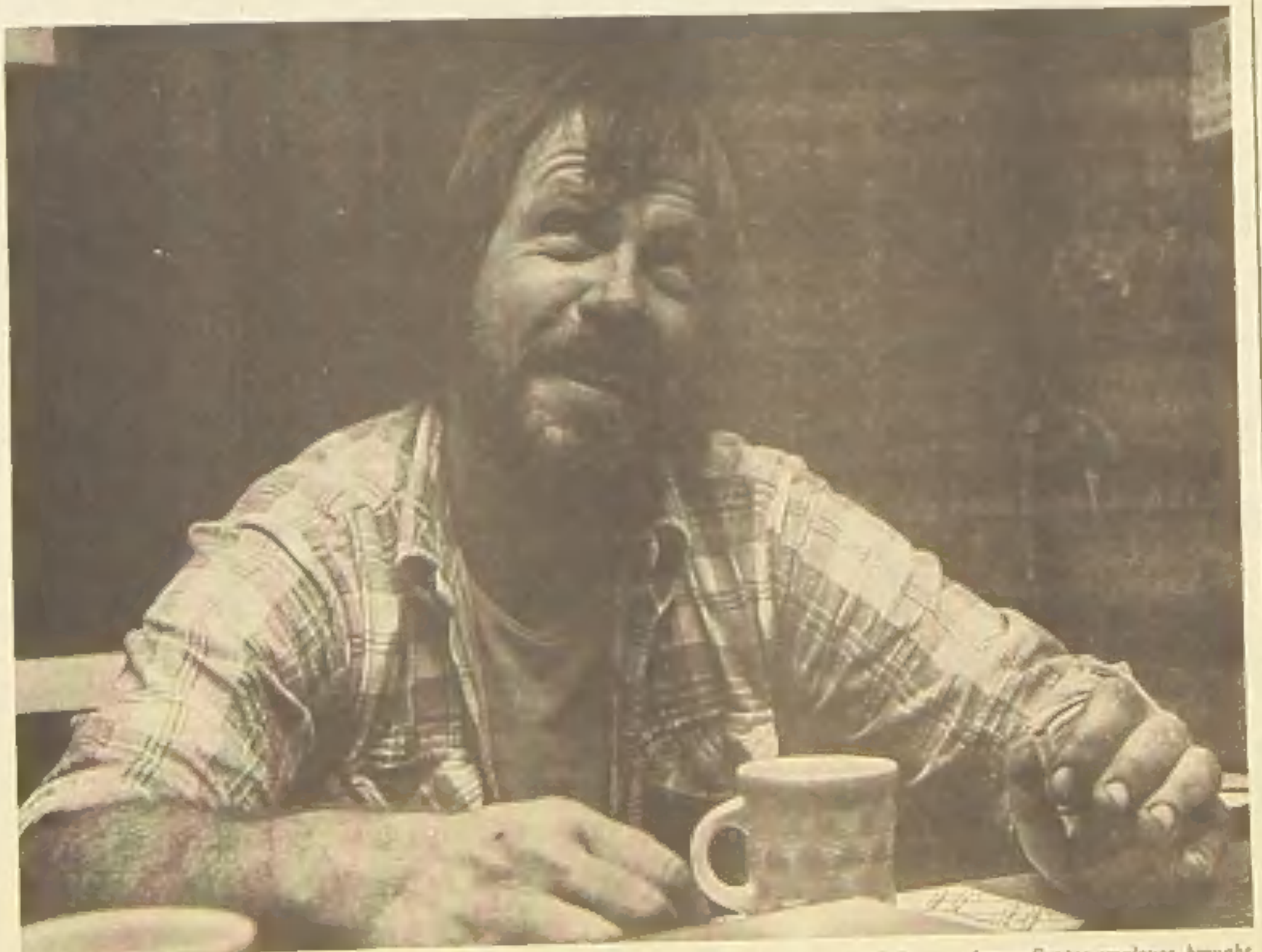
Before the FDA banned hexachlorophene, Ayres said that "it was good for staph infections. . . we thought it was good stuff. We just kind of lived in it." He added that the workers were not warned about possible health problems from being exposed to hexachlorophene.

According to Ayres, "It [the hexachlorophene] was all over the place. It was the sloppiest, worst mess I've ever seen."

He goes on to say that "like any chemical operation, when you first start, you have your ideas of how it's going to work out, but it doesn't always. . . you have to change your technique a lot of the time. They finally got it pretty well straightened out, but during that time. . . they had a fire, they had lines plugged. This exposed dioxin to a lot of people."

Ayres said that he was exposed to dioxin himself. "The part I worked in. . . was up on deck, and they made TCP down below, and that's where the dioxin came from. So, I was sitting up there breathing the fumes all the time."

Ayres believes that being exposed to the dioxin has caused problems for his health. "I have nervous problems now, and I never had any before. I'm always nervous, and I wasn't before. One minute I'll be alright, then all worried, then I kind of get out of it."



Herb Ayres, a former Syntex employee, brought the problem of dioxin to media attention by blowing the whistle about dioxin waste in the Aurora-Verona area. Says Ayres about his work with dioxin: "I was sitting up there breathing the fumes all the time."

The Chart's Arts Section

Cultural affairs least popular CUB events, poll shows

By J. Todd Belk

More than half of all students polled in a recent survey did not attend a single coffeehouse sponsored by the College Union Board. Some 42 percent did not attend a single concert, and 92 percent avoided every Cultural Affairs presentation.

With the last CUB event of the year occurring at the end of this week, the survey was taken of 111 students to make some determinations on the effectiveness of CUB programming.

Students polled were in Dr. Ann-Simmons' two English 102 classes, Mrs. Mary Lynn Corawell's Speech Techniques class, and Duane L. Hunt's Theatre Appreciation class.

Students responding were evenly spread among departments on campus. Undeclared students consisted of 19 respondents, the largest number. In order of size the majors included: Marketing and management, 11; business, 8; accounting, 7; physical education, psychology, 6 each; elementary education 5; art, history, 4 each; computer science, nursing, political science, math education, economics and finance, theatre, 3 each; music education, pre-journalism, biology, secretarial science, management technology, chemistry, 2 each; Spanish, pre-medical, English, secondary education, civil engineering, independent education, sociology, engineering, industrial arts, criminal justice, special education, and pre-physical education, 1 each.

Ten events were sponsored by the Coffeehouse committee of the CUB. Steve Shrum served as chairman throughout the entire year.

In order of attendance, Larry Daniel, the karate expert who appeared in the Snack Bar this semester, came in first with 24 percent. Tied for second were Jack White, the pool expert, and Jed Clappitt, one of the Freebie Week events, with 18 percent each. Fourth was the Homecoming picnic entertainment by Allan Ross with 15 percent. Some 13 percent attended the magician Fabjance and 11 percent listened to the duo concert of John Ima/Allan Ross this past week.

Other events, with attendance figures, included Beth Scalet, 7 percent; John Ima, 5 percent; Arne Brav, 2 percent; and Bill Haymes, 2 percent. Of the students polled, 59 percent admitted to never having attended a coffeehouse. One student stated it was hard to see the coffeehouses. Another commented that the pool and karate demonstrations were excellent.

The largest portion of the CUB funds is spent on concerts. Six concert events were offered over the two semesters. J. Todd Belk served as chair the first semester, while Glen Edgin took over second semester. The highest attended



The Homecoming concert with the Talking Heads and Chris Rush brought controversy, some in the poll. And one point of controversy at the time was the disposal of the band's liquid refreshments.

event on the campus this year was the Freebie Week Cookout featuring Southern Fried, a progressive country band from the area. Some 45 percent polled attended the event. And four percent urged the CUB to have more cookouts.

The Missouri/Morningstar concert at the beginning of the second semester came in second with 31 percent. Controversy seemed to appear with the concert on the Homecoming concert, Talking Heads/Chris Rush. Some 17 percent attended the New Wave concert. Two students had bitter feelings about the concert; one won't be repeated, and the other referred to the group as "scum." On the other side, one student praised the concert as the most innovative and exciting event offered. Next came the Terry Family with 7 percent. One student commented about wasting money on the event. Although it was the worst attended event of the year, a large number of students said they attended. Other events included the Red Willow Band

with 5 percent and Winterwood with 4 percent.

Many students had mixed about concerts. Groups suggested were Hook, Todd Rundgren, Boston, Cheap Trick, Ozark Mountain Daredevils, The Dirt Band, and a black band. Two percent of the students polled wanted more concerts. One student wanted entertainment other than country-western bluegrass. Another student wanted the Board to stop wasting so much money on unacceptable entertainment. With all these comments in mind, it must be recognized that 42 percent never attended a concert.

Perhaps the most attended series of events were the ones of the Cultural Affairs committee. A high percentage of 92 percent never attended a single event. Lisa Newman started the semester as chairman but was replaced by Glen Edgin. Gary Gray took over at the beginning of the second semester. The Dizzy Gillespie, jazz artist, presentation highlighted the year. Some 13 percent of those polled attended.

For Black Awareness Week, the Atlanta Dance Company was brought, with 4 percent attending. The other two events were in connection with the music department. The Tulsa Opera trips garnered one percent, a percentage which is explained by the fact that only two music majors participated in the survey. Comments of suggestions to offer more classical music such as the Kansas City Philharmonic (the survey was conducted prior to Friday's concert) and the Missouri Repertory Company.

Vic England chaired the CUB committee on the CUB for the full year. Some 12 percent of the students polled answered this section. Of those, 10 percent attended five dances; 3 percent attended four dances; 4 percent attended three dances; 5 percent attended two; and 8 percent attended one. Of all the dances the Homecoming dance was the most widely attended with 13 percent. Next was the Toga party with 7 percent. The Christmas dance was attended by 4 percent, and the Disco Party was attended by 2 percent.

One student commented that it would be nice to see more outdoor dances with area bands.

Nineteen films were offered over the entire year. At the beginning of the year Dan Weaver stepped in to chair the position only to be replaced by Burl Horner later that semester. The Animal House-Toga party was the highest attended film with 23 percent. Next was Bonnie and Clyde with 10 percent. The opening film, How to Stuff a Wild Bikini which was featured as a drive-in movie, came in third with 8 percent.

Other film attendances were as follows: Stagecoach, 7 percent; In Cold Blood, 7 percent; The Grapes of Wrath, 7 percent; Repulsion, 3 percent; Copacabana, 3 percent; Giant, 5 percent; True Grit, 3 percent; The Producers, You Can't Cheat an Honest Man, The Gold Rush, 4 percent; Hell Fighters, 3 percent; Sometimes a Great Notion, Steamboat Round the Bend, The Great Dictator, 3 percent; More American Graffiti, The Life and Times of Judge Roy Bean, 1 percent. Of the students polled 67 percent never attended the films. One said more comedies would be nice.

Seven events were sponsored by the CUB in form of convocations. The year was started by Marie Casolaki to be continued by Mike Rodgers. At the time of the poll only five of the convocations had taken place. Many students confused the Special Events convocations with the CUB events. The highest attended speaker was Dave Toma, private detective, with 31 percent. Next was the Gay Debate featuring Mike Thompson, spokesman for Anita Bryant, and Dr. Bruce Voeller, gay rights activist. Some 23 percent attended. Sam Lovejoy spoke on the evils of nuclear power with 11 percent attending.

A Free Enterprise convocation was offered with 12 percent attending. The Rape Prevention seminar had 8 percent. Some 48 percent of the students never attended the convocations. One student stated it was hard to get out of class at 11 a.m. Another student suggested fewer convocations dealing with politics, and another student posed the question as to why there were two pro-draft/pro-military speakers in the same semester.

Throughout the survey many students admitted to never attending CUB events. Some students explained why. Eleven percent said they worked, whether it was full-time or part-time, or were busy studying or raising a family. Two percent said CUB activities were during classes. One student expressed "very little interest." Another said the college needed more recreational facilities.

The survey was not scientific, and whether or not these findings will help the College Union Board, they do show what students are thinking about when it comes to their money being spent.

Art complacent in '70s? Yes!

By J.P. Wittich

The last 10 years have been complacent, both in the arts and in science. Who can name anything significant that has occurred in either of these areas during this time? This question was asked of several people of Missouri Southern.

"I think you're right," said Darrel Dishman, director of the art program at Missouri Southern. "The first few years of the seventies were quiet."

Dishman went on to explain that the later seventies saw a trend toward synthetic art and new, innovative materials, but he also implied that much of the purpose of modern art is to show our society in a rather drab light.

"Its point," he said in reference to modern art, "is to show that the city is a concrete jungle, and the stillness of society." He said that realistic modern art has the effect of being "very still, like everyone has left the planet."

Dishman went on to speak of the growing appeal of commercial art. He cited instantaneous productions and spoke with disapproval of what he called "instant art." He added that much of modern art is technically sound but also imitative. "There will never be another Cezanne," he said confidently.

He also said that art is becoming more social and that the bleak city-scapes of

seventies art are intended to make people see the truth about their society and culture. "The artist is a product of society," he said.

Debbie Blum, student, said she thought Leroi Nieman, the sport artist, had made a mark on the seventies.

Literature also seemed to have been slow recently. According to Dr. Henry Morgan, associate professor of English at Missouri Southern, literary works of value that were produced in the last 10 years were concerned with social issues. Feminist literature, he said, is the biggest thing in the field right now. He named several feminist authors, and among them were Joyce Carol Oates, Toni Morrison, and Edna O'Brien. All these writers expose some aspect of the complacency in our society.

"I'm not sure I could say that," said Morgan when asked if he thought the seventies were an artistic void. "There are many good writers who have not been published."

Science has made considerable progress in the last decade, according to Dr. Phillip R. Whittle, associate professor of chemistry at Missouri Southern.

"There are many very recent compounds being used to treat disease," he said. In reference to the energy situation, he said, "Chemical storage systems are in the to-

day that were not developed 10 years ago."

All of the above faculty members were asked to name one achievement in the field over the past 10 years. Blum could come up with a response except Morgan named one novel, Sophie's Choice, which would be remembered.

Complacency is also present among college people, said Dr. Conrad Gubera, assistant professor of sociology at Missouri Southern.

"Students are more grade and career conscious," he said, and he implied that students have more interest these days in the degree they are seeking than in the subjects they are studying. He also explained this complacency by saying that "students are less willing to take a stand. Woodstock would not occur today."

Blum gave several reasons for this. He mentioned the Vietnam War and the Watergate scandal as things that took a lot out of youth. He also brought up the environmental troubles and spoke of the growing need to gainfully employ.

"There are not as many young adults in street environments or group social movements," he said. Blum noted why there is no new slang. When asked if sociology had made any progress in recent years, he laughed and said, "Yeah, we're studying the elderly now."

CUB chooses Edgin

Glen Edgin is now Chairman of the College Union Board, succeeding Sharon DeGirall.

As Chairman Edgin will lead committee chairs and members in supplying and coordinating entertainment for the year.

In comparison to this past year, Edgin says he wants to maintain, if not improve, the next year's events.

"I hope it's going to be a little bit better. This second semester the CUB got on the right track and things began to move more smoothly. What we need is to get better P.R. We need to get the events to the students. We have a lot of acts coming and a lot of acts returning for the next performances," he explained.

Of the new members on the CUB, every one was a past chairman or committee member except for the secretary. The new Board consists of: David Baker—Public Relations Chairman; Russ Brock—Films Chairman; Wes Brown—Cultural Affairs Chairman; Vic England—Dance Chairman; Todd Johnston—Treasurer; J.L. Post—Forum Chairman; and Diane Young—Secretary.

"When we look at the applicants we try to set up appointments with them to see if they sound good for the position. We only got to talk to one or two that weren't committee members before. We had to go by what was just on their applications," stated Edgin.

Over the past year the College Union Board has just taken drastic steps to get students involved. After the drafting of a new constitution, the idea of giving committee members the right to vote came in to effect to give members a sense of belonging.

"After the committee members started to vote, their interest began to pick up. They started to help on all the events. By the end of this year the idea began to lag, but we will continue the voting to see if they will still work next year," explained Edgin.

"Also we are looking for representatives from all the organizations on campus to coordinate with them on activities. Maybe they would have something they need and we could help them with."

As the next semester stands right now, the budget will probably be close to \$20,000—\$21,000.

Though the budget is not set, the Board will begin to plan for next fall this summer.

"We won't meet as much, maybe five or six times over the summer. The chairman will be stressed to come, but the committee members will be welcome to come. We are going to book as many events as we can right away so that we them on the calendar, so the students will know when it's coming," said Edgin.



Southern Fried provided musical entertainment at the College Union Board cookout during Freebie Week.



J. Todd Belk

To have a clear understanding of The Who, a retrospect of their music which dated this twenty plus year history of rock 'n' roll should be observed. From the early sixties to the onslaught of the eighties, The Who stand among the few groups surviving most of the history of rock 'n' roll. Unfortunately, the recent concert at Kemper Arena in Kansas City was a glimpse of the band drifting from its roots, but in the process gaining mass popularity.

The 16,000 seat arena was jammed with a stranger audience than a punk rock concert. Concert goers were varied in age with a lot of middle-class business, heavy-metal morons and trash music specialists. The only thing missing were the Who fanatics. Perhaps they sensed an omen with the announcement of the Kemper Arena location. Anyway the majority of the audience seemed new to the concepts of The Who compared to the Mods of the Sixties.

Security guards were heavily guarded by the countless security guards to prevent a rush of fans to the front of the stage. True, after the Cincinnati incident it's not very logical to let 16,000 people rush to the stage, but it does take something away from the meaning of rock 'n' roll if the audience can't participate in the event and communicate with their idols.

As a result the performance of The Who appeared tame, just rehearsing their Top-40 hits, which would be more appropriate at a Billy Joel concert. So much of rock 'n' roll is spontaneous, but with this style of performing, the spontaneity is calculated. Too much of their show was staged. In an era when the music industry is conserving and getting back to roots of rock 'n' roll, The Who continue to over-produce their shows.

The most insidious example of over-production was the connection between the lighting and the performers. Though the special effects included some of the best lighting ever produced for a rock concert, it seemed to overtly emphasize the grandness of the performers. The fact The Who would move to the lighting stage, proved the show was completely staged with no ad libbing at all.

All of these problems led to one of the worst sins of all, misinterpreting the lyrics of the songs. Sure, Pete Townshend has written some of the best rock songs, but against their current performance they fail to create the true meaning of the songs, leaving them almost as meaningless as Linda Ronstadt singing Elvis Costello songs. When the band performed songs of rage, like "My Generation" and "Who Are You", much of the violent meanings of the songs were lost. In "I Can See For Miles," you could almost laugh when it was very obvious their vocal interest never left the stage. The anti-disco song "Sister Disco" was twisted around into a disco song with disco lights. The contradictions continued throughout the concert until they finally belatedly Townshend had flipped.

out and was ready to meet his maker, when he sang "Drowned" from Quadrophania.

The original Who consisted of four men who shared the responsibilities and the creativeness to make them a super group. They were Pete Townshend, songwriter and rhythm guitarist; Rodger Daltrey, vocals; John Entwistle, bass; and Keith Moon, drums. Since the death of Moon, the format of The Who has dramatically changed. Some good points included the addition of Kenney Jones, formerly of Small Faces, as drums, who adequately replaced Moon. Also John "Rabbit" Bundrick as keyboards and a three piece brass section gave a more filling sound.

Perhaps the biggest disappointment is the highlighting of the new player, Pete Townshend. Sure, he had been the stronger force of the group, but in performance each performer had held his own ground. Now the focus of attention points to Townshend with him begging for praise throughout his set. Also, Townshend had shaved his beard and cropped his hair short to create a "born again punk" look to compete with his British rivals. Unfortunately, the punks have the advantage of youth over Townshend. If only Townshend would make these mistakes. The Who's appearance would improve. As it stands right now, The Clash's appearance on the TV show Fridays proved more outstanding in terms of rock 'n' roll than anything The Who did.

Opening the concert was a British post-New Wave band named The Pretenders. Already superstars in Europe, The Pretenders are currently breaking in America with a Top-40 smash, *Brass in Pocket, I'm Special*. Lead singer Chrissie Hynde aids the band with her bawdy sex appeal that runs above the standard New Wave bands. Also, the back up, including Pete Farndon, bass; James Honeyman Scott, guitars and keyboards, and Martin Chambers on drums, who is reminiscent of Keith Moon's style created a tight sound.

The only problem occurring was the fact that The Pretenders had never played to an audience of 16,000. It completely threw Chrissie and the connection with the audience. Most of the audience had never heard of The Pretenders making it hard to play to the fans on the front row and those on the back row. As a result The Pretenders played a short and somewhat mixed-up set.

Regardless, The Pretenders must be applauded for making such a debut album with highlights including "The Wait," "Precious," "Kid," "Tattooed Love Boys" and "Up the Neck." If The Pretenders would have played a smaller hall, I'm sure the audience would have appreciated their talents.

This review is dedicated to the punk girl who hung a Coke at a disco dancing girl.

What's Happening

At the Movies

After the announcement of the Academy Awards, Bob Fosse's *All That Jazz* received the nod for its excellent accomplishments. The film includes a superb performance by Roy Scheider as an over-worked Broadway producer.

Paul Giamatti brightens the screen with a performance as Chauncey Gardiner in *Shining Through*. The black comedy directed by Hal Ashby centers around the life of a middle-aged man. The film stars Melvyn Douglas and Shirley Maerz.

The team of Mervyn Mason and Neil Simon come to represent the public's choice in entertainment. *Chapter Two* is a sequel to *The Goodbye Girl* as entertaining situation comedy.

Sissy Spacek and the entire cast of *Coal Miner's Daughter* provide a glimpse of the life of country singer Loretta Lynn. For those who like a romantic look at country music,

Gilda Brando's Broadway stand *Gilda Live* is brought to the screen with the aid of her comic characters from "Saturday Night Live."

On Record

Dolly Parton continues to create her own unique supply of pop/country tunes on her new album *Dolly*, Dolly (RCA). Parton's versatility shines through in several cuts including "Penny" penned by Donna Summer.

On *Bernadette Peters* (MCA), singer Bernadette Peters makes her debut after her success in the movie *The Jerk*. Peters takes advantage of her cabaret style singing.

Another masterpiece is available by the street punk *Less Than Zero*. This album around *Growing Up in Public* (Arista) focuses on drinking, heterosexual love, and his cult following.

Pete Townshend's second solo album *Empty Glass* (ATCO) provides Townshend with a fresh look at rock 'n' roll. Much of the credit should go to producer Chris Thomas of Sex Pistols fame.

Tommy Tutone makes a return with *Tommy Tutone* (Columbia) he sucks. The band's Wave trend with subjects on teenage love.

'The Boy Friend' now playing

Missouri Southern's musical comedy *The Boy Friend* is strutting its stuff across the stage of Taylor Auditorium these days.

The show opened Tuesday night and runs every night this week with a Sunday matinee.

Director for the show is Duane L. Hunt. Dr. Al Carnine serves as musical director, and Gwen Hunt is the choreographer.

Production stage manager is LeAnn Lein. Al Raistrick and Patty DeArmond are assistant stage managers.

Dancing, singing, and music of the 1920s highlight this entertainment spoof of the flapper era. The cast includes Robinson, Barry Martin, Mary DeArmond and Chris Larson.

Milton Brietzke and Nelda Lux play Lert and Lady Brockhurst, and Joplin

reports Brietzke and the show. Two women are played by Mike Williams and Warren Mayer.

Others in the cast include Karle Taylor, Michael, Maureen McCullough, LuAnne Wilson, Vickie Taylor, Jim Blair, Zander Brietzke, Jon Marquardt, and Tim Wilson.

Curtain is 8 p.m. each day and 2 p.m. Sunday.



Joel Alumbaugh

Before this review even gets started, the reviewer must confess to being an inveterate Zappa freak. There are writers and performers and musicians, and then there is Zappa. With such a frame of mind, could a Zappa concert be a failure? Of course not. What about the second show at Kansas City, Kans., in Memorial Hall on April 17? Was it a failure? Of course not.

As the walking wounded streamed out of the building after the first show, the question was put to them: "How was it?" Rumors had abounded, including a really imaginative one that Frank had a Glenn Miller-type orchestra with him, complete with white suits and "FZ" is script on all of the bandstands. The people from inside were not much help. The ones who could talk usually mumbled something like, "what a f-king trip" or "it was f-king great." With these pearls of wisdom and a 10 dollar Zappa t-shirt in hand, the reviewer made his way to the second show. The hall was about three-fourths full and the crowd was vintage Zappa. Narcotics and alcohol in all forms were in abundance, and one had to navigate pools of half-digested food and pizza to make it to the men's room. There were more ponytails on men than women, and the most gathered in one place was a midnight screening of *200 Motels* in Lawrence, Kans., a few months beforehand.

Zappa appeared promptly in his signature pink pants, a shirt of indeterminate color, and a cute little red tie. For those of you who care, Zappa cut off his trademark shaggy hair recently, but still steadfastly refuses to comb it. Some things never change.

With a five-piece band behind him (minimal by Zappa standards), Frank launched into a five-minute guitar solo (also minimal by Zappa standards) to open the show. The band was comprised of veterans Ray White on lead vocals and rhythm guitar and Tommy Mars as keyboards. Also included were the Willis (one of Joe's Garage semi-fame) on lead vocals and rhythm guitar, and the rhythm section, whose names could not be discerned in the din. Whoever they were, they were good, as was the whole band. Zappa is a perfectionist and

demands good music out of his bands. Among the regulations imposed upon them is a ban against mind-altering chemical substances, which allows them to play music, and also has the novel effect of placing them in the fractional minority of the people who hear the music unencumbered by self-induced mind.

After the guitar solo, Frank was in a rather friendly mood (by Zappa standards) and asked if this crowd was hotter than the first one. Determining that the answer was affirmative, he announced that he would play this crowd as a different show than the first. What he did at the second show was actually different than the first one is still a mystery, for reasons already mentioned.

After the diversion, the Willis assumed the role of Joe in singing the scatological and morally reprehensible "Keep It Greasy" from *Joe's Garage, Act II*. After this amusing ditty (which could have served as the theme song for *Short Eyes*) came "Outside Now" which follows "Keep It Greasy" in *Act II*. Contained within was one of Zappa's finest guitar solos of the night, a very long and majestic affair.

After priming the crowd for more of *Joe's Garage*, Zappa reversed and performed "City of Tiny Lites," which unfortunately lacked the drive of the version on *Sheik Yerbouti*. Following this was an unrecorded instrumental, which started out in a rather jazzy vein and ended in another guitar solo.

A word for the uninitiated regarding Zappa's guitar playing might now be in order. The explanation is very simple. Frank likes to play solos, long solos, and lots of them. If you like his guitar playing, you are in luck, for he very often treats the audience to a massive dose of it. If you don't you may become bored, and many turn to chemical amusements. Most of the audience seemed to lack proper appreciation of Zappa's guitar work. Once again, the reviewer was in the minority, for he regarded Zappa's guitar work as interesting and inspiring, and not in the least boring. Zappa's live play is usually rockier than his studio work, and this night was an exception.

After the aforementioned guitar solo

came "Debris," much to the delight of the crowd. After this came a deluge of new songs. It is hard to review Zappa material on one evening, especially a live one. Many of the songs were lost in the general roar of the crowd. This is not to reflect upon the quality of the sound, which was very good and well mixed, unlike the harsh, brain-rending P.A. systems many bands subject their audience to.

The new songs were not tremendously unlike Zappa's style of mind, castigating drug usage and celebrating sexual behavior. Most of the songs good to be repeated in a family publication, but it is hard to say that the reviewer is anxiously awaiting the arrival of Zappa's new album at area record stores.

In the middle of this new material occurred a guitar solo worthy of mention, a heavy metal number that made the Nugent look like a child. It was not entirely apparent if Zappa was serious or not, but it got one of the biggest laughs of the night, and the band seemed to enjoy themselves.

Zappa opened the set with a song berating religion, money-grabbing preachers, and the people that support them. Frank played it on "Saturday Night Live" some time back, and this live version was longer and funnier. Frank seemed pleased with the standing ovation at the end of the song and told the crowd they were indeed hotter than the first crowd, remarking that the first bunch was nice but seemed very tired, and he wondered how they managed to drive themselves to the concert.

After a few minutes of cheering and stomping (during which the unforgotten in front of the stage managed to light a cigarette, a feat he had been attempting for most of the night), Zappa reappeared and announced that he had time for one more song and it was "Dancin' Pool," the closest thing to a hit that Zappa has ever had (it went top 30). This ended two hours of Zappa, plenty for most mortals, but only an appetizer for a true fanatic. Contemplating a group of four attempting to carry the fifth of their party to their car, the reviewer mused that it was indeed "a f-king trip."

Free food always draws a crowd. . .



Freebie Week was full of many things, but the one event that attracted the most people—and the most comments—was the Cookout. Featuring barbecued chicken to eat, and Southern Fried to listen to, the throng which gathered at the new picnic shelter by the pond was treated to skydivers, mimers, cotton candy, and snow cones as well. In a survey reported elsewhere in this edition, respondents indicated they would like more such Cookouts. And why not? It was free, wasn't it?

southern Sports

Softball team takes third in MAIA

Coach G.L. Willoughby's softball Lions finished third in the MAIA tournament last Saturday at Northwest Missouri State. Southern lost 2-1 to Central Missouri State to drop from the double-elimination state tournament.

The Lady Lions eliminated top-seeded Missouri-St. Louis 12-6, second-seeded Southeast Missouri State 3-1, and Northwest Missouri State 3-0 in Friday's action. Northeast Missouri State won the tourney after their victory over Central Missouri. Southern's Mary Carter, Patti Killian and Gina Bradford were all named to the all-tournament team.

"We surprised a lot of people," said Willoughby. "No one really expected that we would do that well. I'm real pleased and am so proud of the girls. They showed great enthusiasm and support for each other. It helps quite a bit when you get that kind of thing going."

Southern opened the tourney with a 5-0 decision over Tarkio Thursday. The Lady Lions combined three hits with two walks and a pair of Tarkio errors to score five runs in the third inning. Alane Maloney scattered 10 hits in picking up the pitching victory.

Missouri Western came up with a 6-4 victory over the Lady Lions in the second round. The Lady Griffons pushed across three runs in the top of the seventh to hand Southern the loss. Five errors by the Lady Lions led to several Western runs. Eileen Rakowicki was the losing pitcher.

Maloney picked up the win in all three games on Friday, pitching complete games against Southeast Missouri and Northwest Missouri and then relieving

Rakowicki after two innings against Missouri-St. Louis.

Southern used a three-run fifth to beat Southeast in its first game of the day. Lisa Gardner's triple to left-center field drove in the first two runs. Bradford then singled Gardner across.

Killian's first-inning home run and Maloney's three-hit pitching sparked the Lady Lions past Northwest. All three Southern hits came in the first inning. Bradford started things by beating out a bunt single. Therese Guthrie singled before Killian belted her homer to left-center.

Against UMSL, Southern tallied five runs in the top of the third inning to open a 10-3 margin. Bradford led off with a single. Gina Hunter walked and Shalaine Periman reached first on an error allowing Bradford to score. Two-run singles by Carter and Killian completed the uprising.

Said Willoughby, "After we won those three games, I felt that the girls could have played forever. Their spirit and momentum was just super high."

Maloney was a hard-luck loser for the Lions against Central Missouri. She allowed just three hits, but two of them came in the fifth inning. A two-run homer by Merritt was the decisive hit in the game. Maloney set the Mules down in order in five of the seven innings.

Southern also managed just three hits—singles by Bradford in the first, Kim Castillon in the second, and Guthrie in the third. The Lions' only real scoring threat came in the third, when a fielder's

choice, Guthrie's hit and a walk to Killian loaded the bases.

"We have a bid in for the regional tournament," said Willoughby. "There are four at-large berths remaining. I should know sometime Sunday night or Monday morning if we made it."

Southwest Baptist closed out the Lady Lions' regular-season schedule by winning both games of a doubleheader, 4-3 and 6-5 Tuesday. Southern, now 18-19 overall, captured the lead in the opener with single runs in the third, fourth, and fifth innings. The Lady Bearcats rallied and won the game as a triple in the bottom of the eighth.

Gardner's two-run homer in the fourth gave Southern a 4-0 lead in the second game, but Southwest Baptist scored one run in the fourth, four in the fifth and one in the sixth to take a 6-4 lead.

"We played a lot of different people in those two games," said Willoughby. "Southwest Baptist won the Division III tournament, but we just didn't play as well as we have played before."

Southern's next action will be in the CSIC tournament at Emporia, Kans., next Friday against Pittsburg State. "We're hoping to play at least three games," said Willoughby. "If we don't land a berth in the regional tournament, May 8-10, our season will be over."

Guthrie's .333 batting average leads the Lady Lions for the season. Four other players are above the .300 mark (Killian, Bradford, Carter and Gardner.) Killian is high in runs batted in while Guthrie's five home runs is tops.

Lions sweep past SWBC twice

After sweeping Southwest Baptist College 2-1 and 10-1 last Friday at Joe Becken Stadium, Missouri Southern's won-loss record stood at 22-21. It was only the second time this season that the Lions of Warren Turner have been above the .500 mark. Southern, now 12-2 in NAIA District 16, has defeated the Bearcats four times this year.

Righthander Terry Swartz, a junior from Pittsburg, threw a six-hitter in the opener for his fifth straight victory. He walked one and fanned three in going the seven-inning distance.

In the nightcap, junior John Peterson allowed only five hits by Southwest Baptist. He walked four and struck out a like

number in squaring the mound at 4-1.

After falling behind on an unearned tally in the fifth inning of the opener, Southern tied the contest in its half of the inning. Freshman left fielder Bubba Carlton singled and took second on Ken Sherrell's one-out single to left. He scored on Rich Weisensee's base hit to left center.

The Lions plated the deciding run in the sixth. Senior outfielder Dennis Riffer got things started with a single to left with one out. Joe Bidinger moved Riffer to third with his hit to right center. Carlton's line out to deep left scored Riffer.

Singles by Steve Goldman and Bidinger,

along with four walks, a hit batsman and two errors aided Southern as they scored five times in the third inning of the finale. The Lions added two more runs in the fourth and three in the sixth. A driving rain ended the contest after the inning.

Southern split a twin-bill with Southwest Missouri State University last Thursday in Springfield. SMSU came from behind to win the first game 4-3. The Lions prevailed in the nightcap 6-5.

Trailing 5-3 after five innings, the Lions tied the second game with two runs in the sixth. Riffer singled, Sherrell walked and Carlton sacrificed the runners up. Goldman's bounce to short scored Riffer and Sherrell came home on a passed ball.

Jeff Ondrich, sophomore from Kansas City, wins a head ball for the Coca-Cola Stars in a recent amateur soccer match vs. Missouri Southern.

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Students feel unimportant in political process, survey shows

By Jane Schnelle

For the people, of the people, by the people.

The government began as such an institution, but do citizens still feel they are a part, an active instrument, in politics?

Most Southern students feel they do not play a big part in their nation's government. In fact, 39 percent of Southern students surveyed in a random cross-campus sampling, are not even registered to vote, and this is an election year.

Most of those surveyed admitted they do not stay on top of the news, and few knew who are still in the race for President and why.

Students agreed, generally, that they don't really care, and if they do care, their feeling is not strong enough to want to protest.

This feeling of apathy has become a problem for the American society. While the public strives to maintain that the most important element in politics is public opinion, that same public opinion is opposing it. Why do Southern students feel they are not important in today's politics?

"Even if you did send in a letter or phone call, most politicians don't have time to hear you. If they do, they listen, then forget you even existed," said one.

This statement seems to summarize how a majority of Southern students view politicians. They seem to feel that the politicians have become "untouchable" by the people they supposedly represent.

This type of apathy is influenced by the difficulty of understanding today's government.

Another student said: "Politics are so

complicated of the 'ordinary' person that opinions from them don't even count. If we don't know what's going on inside our government anymore, how can we have an opinion about it?"

Annette St. Clair, assistant professor of political science, reflects her views of the problem: "When we have a kind of activity where people don't understand what's going on, people say, 'I'm not going to spend my time worrying about it.' They just leave it to the professionals and their judgement."

Politics have become so complex that people have begun to back away from them. This complexity of politics is part of government. For example, it has been a major factor in determining the rules of whom and which country has power over another. This difficulty in using public opinion has always been a problem.

"There have always been problems with

keeping public opinion in favor of government," said another student. "It's just that we realize that people aren't paying much attention to the 'top guys' and they are letting them get away with a lot."

This "getting away with a lot" disturbs many people. Situations such as Watergate, Vietnam and Iran have caused some of the disapprovals of the American public towards the head politicians. The public knows the fact that many governmental functions have been left a secret. Students interviewed feel that public opinion would be more favorable if only the government kept an open mind.

"We just need to know what we [the public] want is what will eventually happen in politics," said a student.

Students going into political science understand this situation. One student

suggested: "Instead of sitting down to a cup of coffee and complaining to their friends about what government does or does not do, why don't they organize some kind of unity? They would be heard. It may not seem so at the moment, but have patience. Their opinions have already put a dent into other people's thinking the minute it was out in the open. In the future, it will influence many people."

St. Clair also agrees with this student: "People are more comfortable if they're in a group, so it does help to get into a group where you will be more likely to act. There is also more expertise to draw upon. Sometimes the mere concept of joining together reinforces the idea."

The reinforcement and influence will give others the incentive to add their opinions to government. If the apathy is noticed, it just goes to prove—public opinion is on the rise in America.

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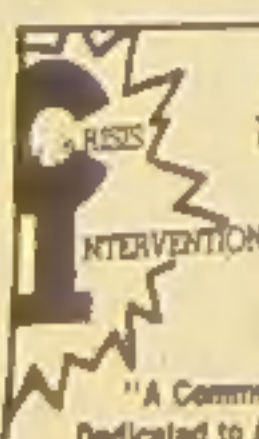
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